

1903.

**DEPT.**

DAVID'S DAY (Red Smelt) Value \$1.00	MAJESTY'S PRAYER (Concert Variations)	\$1.00
EVENING CRIMSON	SHOOTING METEOR (Grand Leap Bullets)	\$1.00
FIRST SMILE (Value \$1.00)	THE JOLEY BLACKSMITHS (Caprice)	\$1.00
	#1487 (Track Bubbles)	1.00

Operatic Fantasies, Published both as Solos and Duets.

PRICE, SOLOS, 60 CENTS, DUETS, \$1.00.

St. Louis: **KUNKEL BROS.,** Publishers.

## SPECIAL NOTICE

# CHRISTMAS BELLS.

## GAVOTTE.

CARL SIDUS, Op. 214.

*Allegretto.* 3-132.

First system of musical notation for the Gavotte, measures 1-4. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests.

Second system of musical notation for the Gavotte, measures 5-8. It includes a first ending bracket labeled '1.' and a 'FINE' marking at the end.

Third system of musical notation for the Gavotte, measures 9-12. The notation continues with various musical symbols and dynamics.

Fourth system of musical notation for the Gavotte, measures 13-16. It features a first ending bracket labeled '1.' and a 'FINE' marking at the end.

Fifth system of musical notation for the Gavotte, measures 17-20. The notation concludes the piece with various musical symbols and dynamics.

First system of musical notation for the Finale, measures 1-4. It includes a 'Glissando' marking and a first ending bracket labeled '1.'.

Second system of musical notation for the Finale, measures 5-8. The notation continues with various musical symbols and dynamics.

Third system of musical notation for the Finale, measures 9-12. It includes a first ending bracket labeled '1.' and a 'FINE' marking at the end.

Fourth system of musical notation for the Finale, measures 13-16. The notation continues with various musical symbols and dynamics.

Fifth system of musical notation for the Finale, measures 17-20. It includes a first ending bracket labeled '1.' and a 'FINE' marking at the end.

Sixth system of musical notation for the Finale, measures 21-24. It includes a first ending bracket labeled '1.' and a 'FINE' marking at the end.

# Jean Paul's Compositions

## SOLOS.

CALL ME THINE OWN (Transcription).....	\$ 75
CHIMES OF SILVER AND GOLD.....	75
CONTENT (Zufriedenheit).....	35
DAISIES ON THE MEADOW (Valse Brillante).....	75
DAISIES ON THE MEADOW (Mazurka).....	50
ECHOES OF THE WOODS.....	50
EVENING CHIMES.....	50
FIRST SMILE (Valse Brillante).....	75
FLIRT (Polka Brillante).....	50
HARPS IN THE FAIRY LAND (Tone Poem).....	50
HIER EYES (Mazurka Elegante).....	75
HOME, SWEET HOME (Concert Paraphrase).....	75
LAST ROSE OF SUMMER (Concert Paraphrase).....	1 00
LA COQUETTE (Valse Brillante).....	75
LES TAMBOURS DE LA GARDE (Marche).....	75
LOVE IN SPRING, No. I (Morning Song).....	50
LOVE IN SPRING, No. II (Evening Song).....	50
MAIDEN'S PRAYER (Concert Variations).....	75
MARCHE RUSTIQUE.....	75

MORNING IN THE HIGHLANDS (Tone Poem).....	\$ 75
MORNING CHIMES.....	50
PAGANINI'S WITCHES' DANCE (Variations).....	1 00
POLACCA (Morceau Brillant).....	75
SALTARELLA (Morceau Brillant).....	75
SHEPHERD'S RETURN MARCH.....	60
SHEPHERD'S BELLS (Idyl).....	60
SHEPHERD'S MORNING SONG (Tone Poem).....	60
SHEPHERD'S PRAYER (Tone Poem).....	50
SHOOTING METEOR (Grand Galop Brillant).....	75
SILENT LOVE (Reverie).....	60
SONG OF THE BROOK (Tone Poem).....	1 00
SPRITE OF THE WIND (Caprice Descriptive).....	1 25
THE JOLLY BLACKSMITHS (Caprice).....	75
THE DOVE (Polka Caprice).....	50
THE YOUTH BY THE BROOK (Tone Poem).....	75
THOU MY OWN (Tone Poem).....	60
URSULENE CONVENT BELLS (Tone Poem).....	60
VALSE DE CONCERT.....	75

## DUETS.

DAISIES ON THE MEADOW (Valse Brillante).....	\$1 00
EVENING CHIMES.....	1 00
FIRST SMILE (Valse Brillante).....	1 00
FLIRT (Polka Brillante).....	1 00

MAIDEN'S PRAYER (Concert Variations).....	\$1 00
SHOOTING METEOR (Grand Galop Brillant).....	1 00
THE JOLLY BLACKSMITHS (Caprice).....	1 00

Operatic Fantasies, Published both as Solos and Duets.

PRICE, SOLOS, 60 CENTS, DUETS, \$1.00.

1. IL TROVATORE.....	Verdi
3. FATINITZA.....	Suppe
5. BOHEMIAN GIRL.....	Balfe
7. DON JUAN.....	Mozart
9. FAUST.....	Gounod
11. FILLE DU REGIMENT.....	Donizetti
13. DER FREISCHUTZ.....	Weber
15. LUCREZIA BORGIA.....	Donizetti
17. NORMA.....	Belini
19. TANHAEUSER.....	Wagner
21. WM. TELL.....	Rossini
23. CARMEN.....	Bizet

2. H. M. S. PINAFORE.....	Sullivan
4. LA SONNAMBULA.....	Belini
6. RIGOLETTO.....	Verdi
8. ERNANI.....	Verdi
10. FIDELIO.....	Beethoven
12. FRA DIAVOLO.....	Auber
14. LUCIA DI LAMMERMOOR.....	Donizetti
16. MARTHA.....	Flotow
18. ROBERT LE DIABLE.....	Meyerbeer
20. TRAVIATA.....	Verdi
22. MIGNON.....	Thomas
24. HUGUENOTS.....	Meyerbeer

St. Louis: **KUNKEL BROS., Publishers.**

## SPECIAL NOTICE.

Our Publications can be had at all first-class Music Stores. Whenever parties inform us that same are out of print or not to be had, send direct to us and be convinced of the contrary.



To Miss Minnie Harig.

3

# MORNING CHIMES.

JEAN PAUL

Con Allegrezza. (Cheerful.) ♩. - 80.

*p*

*Bis.*

*Bis.*

*Bis.*

*Cres.*

*Bis.*

319. 5.

Entered according to Act of Congress, A. D. 1877 by Kunkel Bros. in the Office of the Librarian of Congress at Washington.

*Con gracia* (Very graceful.)

First system: *f* *p* *f*

Second system: *p* *f*

Third system: *p* *f* *p*

*Con Allegrezza.*

First system: *p*

Second system: *p*

This piece is one of five that appeared in Kunkel's Musical Review for May 1884.

319. 5. 5.

Musical score for piano, featuring five systems of staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a 2/2 time signature. The music is characterized by flowing eighth-note patterns in the bass and more melodic lines in the treble. Performance markings include "cres.", "con fuoco. (With vigor.)", and "p". There are also asterisks and "Rit." markings. The piece concludes with a double bar line and a final key signature change to B-flat major.

*Con gusto.* (Very tasteful.)

mf

*p* *f*

Bass for the repetition.

ONNIA

Red. \*

Red. \*

*Con fuoco.*

*f* *p* *f*



Con Allegrezza.

7

The musical score is written for piano in 2/4 time. It consists of five systems, each with a treble and bass staff. The melody in the right hand is marked with 'x' and 'y' symbols, and the bass line in the left hand is marked with 'x' and 'y' symbols. The first system has a 'Duo.' marking under the bass staff. The second system has a 'Duo.' marking under the bass staff. The third system has a 'Duo.' marking under the bass staff. The fourth system has a 'Duo.' marking under the bass staff. The fifth system has a 'Duo.' marking under the bass staff. The score ends with a double bar line. The tempo is marked 'Con Allegrezza.' and the dynamics include 'p' (piano) and 'f' (forte).

This composition is also published as a Duo, in which form it produces great effect.

319. 8.

# ALPINE STORM.

A SUMMER IDYL.

Pastoral Movement from Chas. Kunkel's celebrated Alpine Storm

Moderat

44. The young shepherd boys have come upon the sheep

(H.1111663 KL NKEL, Op. 105

[illegible]

Musical score for "The Rose Tree" (No. 100). The score is written for voice and piano. The voice part is in G major and 2/4 time. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The lyrics are: "The Rose Tree, the Rose Tree, / The Rose Tree, the Rose Tree, / The Rose Tree, the Rose Tree, / The Rose Tree, the Rose Tree."

The bass for a distant horn mingles with the pattern, thereby

[illegible]

**METRONOME, 50 CTS.** Why be without a Metronome when you get RUNKLE'S POCKET METRONOME, the best ever made, for 50 Cents. This Metronome is nickel plated and is no larger than a knife. It can rest in the palm of the hand, or be carried in the pocket. It is perfect for the use of the musician, and is a very useful article. No person who is not perfect in time can afford to be without it. The Metronome, if not the only, is almost indispensable.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. Each staff is a five-line musical staff with a treble clef and a key signature of one flat (B-flat). The first staff of the first system begins with a common time signature 'C'. The music is written in a simple, folk-like style with many beamed eighth and sixteenth notes. The lyrics are written below the staves, aligned with the notes. The first system ends with a double bar line. The second system continues the melody and accompaniment, also ending with a double bar line.

to the effect of the first, second, third, and fourth measures.

[illegible]

*Let your friends know it is described.*

**MUSIC FREE!** Send 3¢ each for **MAJING** and in return receive **THREE DOLLARS** worth of Music, comprising from 1 to 25 pieces, the latest of our publications, or the purchase of **KUNK & BROS.**

Address,

612 O'Connell Street, ST. LOUIS, MO.